

EDWARD MAC DOWELL

Compositions

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Sonata Tragica

I.

E. A. Mac-Dowell, Op. 45

Largo maestoso**Pianoforte**

ff largamente

p ma sempre maestoso

cresc.

ff

fff

strepito

Handwritten annotations: 1234, 5 3 3 4, 8, 12, 12, 14, 5 4 3 2 1 4, 3, 4, 5, 12, 12.

Allegro risoluto

3

The musical score is written for piano and features a variety of dynamic and articulation markings. The first system includes the instruction *sempre ff molto rall.* followed by *lunga ppp* and *ma sempre marcato*. The second system begins with *poco a poco cresc.*. The third system contains *fz marc.* and *cresc.*. The fourth system is marked *sempre cresc.*. The fifth system is marked *ff marcatiss. e pesante*. The sixth system includes *dim.* and *poco a poco*. The seventh system is marked *p* and *pp*. The score includes numerous fingerings, slurs, and accents throughout the piece.




First system of musical notation. Treble and bass staves. The key signature has one flat (B-flat). The tempo/mood is marked *dolce con tenerezza*. The music features a melody in the treble staff and a supporting bass line in the bass staff.



Second system of musical notation. Treble and bass staves. The tempo/mood is marked *semplice*. The music continues with a melody in the treble staff and a supporting bass line in the bass staff.




Third system of musical notation. Treble and bass staves. The tempo/mood is marked *cresc.*. The music continues with a melody in the treble staff and a supporting bass line in the bass staff.



Fourth system of musical notation. Treble and bass staves. The tempo/mood is marked *f* *trm*. The music continues with a melody in the treble staff and a supporting bass line in the bass staff.



Fifth system of musical notation. Treble and bass staves. The tempo/mood is marked *dim.* *trm*. The music continues with a melody in the treble staff and a supporting bass line in the bass staff.



Sixth system of musical notation. Treble and bass staves. The tempo/mood is marked *dolciss.* *poco rit.* *pp calmato*. The music continues with a melody in the treble staff and a supporting bass line in the bass staff.

mf

dolciss. e molto rit.

ppp

misterioso, come di lontano

marc. ma p

pp dim.

ppp

vibrante

misterioso

vibrante

marc.

p

fz

fz

molto cresc. energico

ff

trmm

trmm

trmm

trmm

trmm

dim. poco a poco

trmm

trmm

trmm

trmm

dim.

morendo

rall.

Largo

pp

This system contains the first two staves of the piece. The tempo is marked 'Largo'. The first staff is in bass clef with a key signature of one sharp (F#). The second staff is in bass clef with a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes, with some rests and dynamic markings.

Allegro risoluto

rall. ppp

This system contains the third and fourth staves. The tempo changes to 'Allegro risoluto'. The third staff is in treble clef with a key signature of one sharp (F#). The fourth staff is in bass clef with a key signature of one sharp (F#). The music features a series of eighth and sixteenth notes, with some rests and dynamic markings.

f

This system contains the fifth and sixth staves. The music features a series of eighth and sixteenth notes, with some rests and dynamic markings. The fifth staff is in treble clef with a key signature of one sharp (F#). The sixth staff is in bass clef with a key signature of one sharp (F#).

This system contains the seventh and eighth staves. The music features a series of eighth and sixteenth notes, with some rests and dynamic markings. The seventh staff is in treble clef with a key signature of one sharp (F#). The eighth staff is in bass clef with a key signature of one sharp (F#).

fz risoluto

This system contains the ninth and tenth staves. The music features a series of eighth and sixteenth notes, with some rests and dynamic markings. The ninth staff is in treble clef with a key signature of one sharp (F#). The tenth staff is in bass clef with a key signature of one sharp (F#).

cresc. ff

This system contains the eleventh and twelfth staves. The music features a series of eighth and sixteenth notes, with some rests and dynamic markings. The eleventh staff is in treble clef with a key signature of one sharp (F#). The twelfth staff is in bass clef with a key signature of one sharp (F#).

a tempo

pp *f* *pp* *mf* *pp* *poco rit.* *ppp* *poco a poco cresc.*

2 Ped. *

sempre cresc.

mf *sempre cresc.*

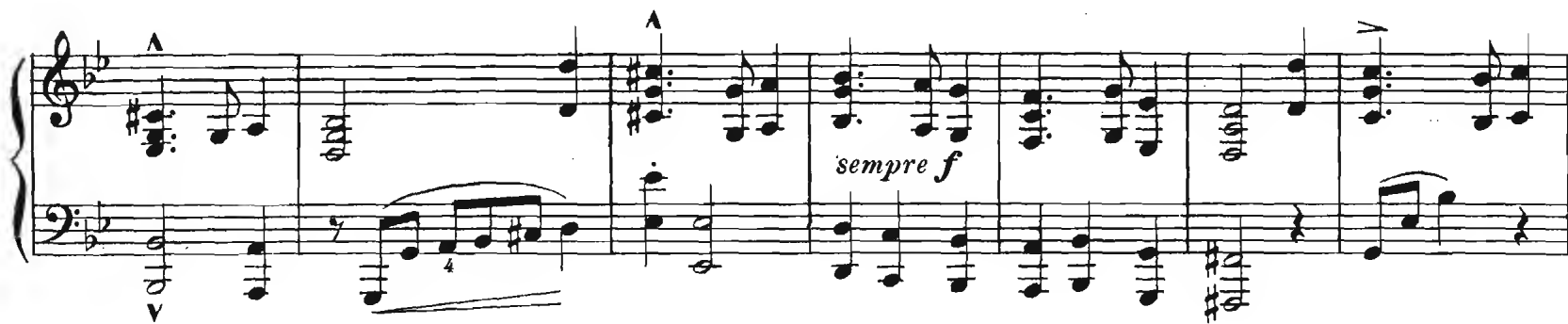
cresc. *energico*

cresc. *marc. e cresc. sempre*

fz



First system of musical notation. The treble staff begins with a wavy line and a fermata. The bass staff has a piano (p.) marking. The system includes the instruction *cresc. - molto e poco allarg.* and *marcatiss. e pesante*. There are various musical notations including notes, rests, and fingerings (3, 4).



Second system of musical notation. The treble staff has an accent (^) marking. The bass staff has a *sempre f* marking. The system includes various musical notations including notes, rests, and fingerings (4).



Third system of musical notation. The treble staff has a *cresc.* marking. The bass staff has a *cresc.* marking. The system includes various musical notations including notes, rests, and fingerings (4, 2, 4).



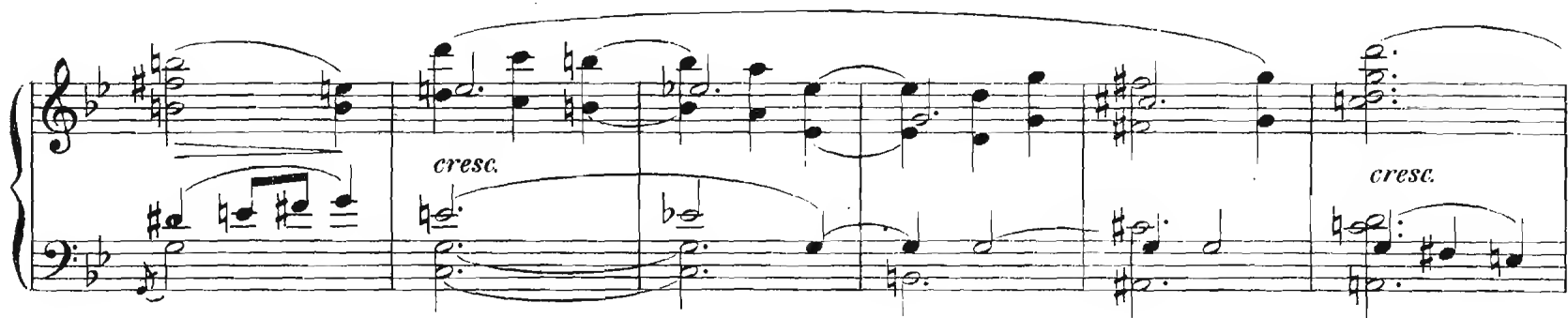
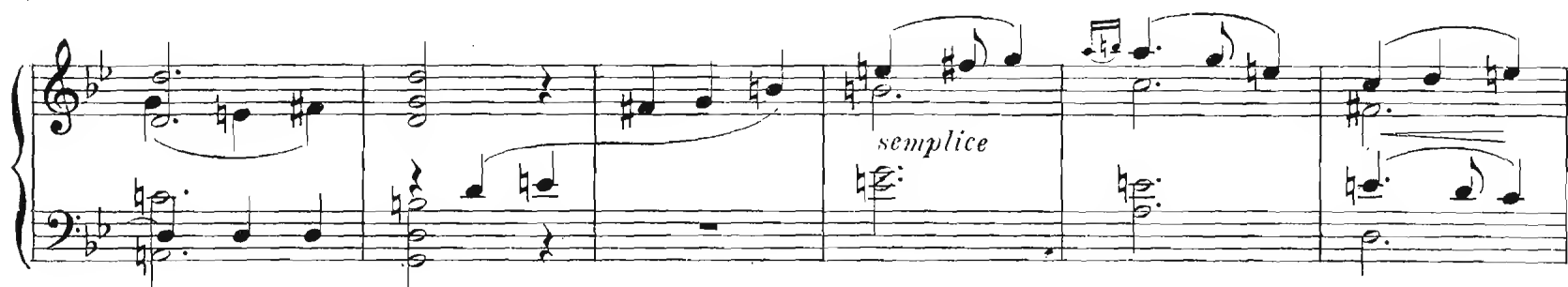
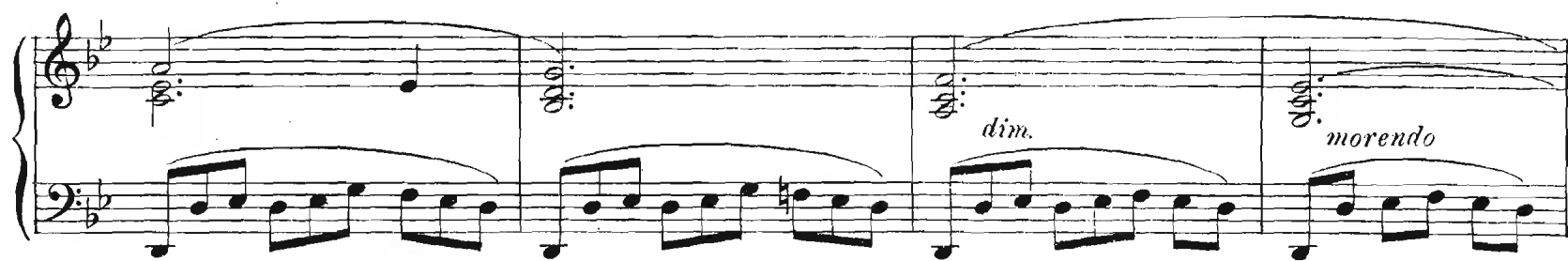
Fourth system of musical notation. The treble staff has a *cresc.* marking. The bass staff has a *cresc.* marking. The system includes various musical notations including notes, rests, and fingerings (5, 3, 4, 5, 4).



Fifth system of musical notation. The treble staff has a *fff e marcatiss.* marking. The bass staff has a *fff e marcatiss.* marking. The system includes various musical notations including notes, rests, and fingerings (5, 1, 5, 4, 1).



Sixth system of musical notation. The treble staff has a *poco a poco dim.* marking. The bass staff has a *poco a poco dim.* marking. The system includes various musical notations including notes, rests, and fingerings (5, 1, 5, 4, 1).



First system of musical notation. The treble staff contains a series of chords and single notes. The bass staff features a triplet of eighth notes. Dynamic markings include *p* and *pp*. Performance instructions include *pochettino rit.* and *morendo*.

Second system of musical notation. The treble staff continues with chords and melodic lines. The bass staff has a *pp* marking and a *calmato* instruction. The system concludes with a *pp* marking.

Third system of musical notation. The treble staff shows a *mf* marking. The bass staff includes a *mf* marking and a *rit.* instruction. The system ends with a *p* marking.

Fourth system of musical notation. The treble staff begins with a *rit.* marking, followed by *estinto* and *marc.* The system concludes with an *a tempo* instruction. The bass staff features a *p* marking and a *marc.* instruction.

Fifth system of musical notation. The treble staff contains a *f* marking. The bass staff features a *f* marking and a *rit.* instruction. The system ends with a *f* marking.

Sixth system of musical notation. The treble staff includes a *fff* marking. The bass staff features a *fff* marking and a *largamente* instruction. The system concludes with a *fff* marking.

II.

Molto allegro, vivace

pp *poco a poco cresc.* *ten.*

fz legg.

ten. *ff* *fz* *pp legg.*

ten. *ff* *pp legg.*

f *dim.*

legg. *cresc.*





First system of musical notation. The right hand (treble clef) features a melodic line with a flat key signature and a common time signature. The left hand (bass clef) provides a rhythmic accompaniment. The system includes dynamic markings *fz*, *non legato*, *cresc.*, and *ff marc.*.



Second system of musical notation. The right hand continues the melodic line, while the left hand maintains the accompaniment. The system includes dynamic markings *dim.* and *f*.



Third system of musical notation. The right hand features a melodic line with a flat key signature and a common time signature. The left hand provides a rhythmic accompaniment. The system includes dynamic markings *dim.* and *dim.*.



Fourth system of musical notation. The right hand continues the melodic line, while the left hand maintains the accompaniment.



Fifth system of musical notation. The right hand features a melodic line with a flat key signature and a common time signature. The left hand provides a rhythmic accompaniment. The system includes dynamic markings *fz legg.*, *ten.*, *p*, *ff*, and *fz*.



Sixth system of musical notation. The right hand continues the melodic line, while the left hand maintains the accompaniment. The system includes dynamic markings *ten.*, *pp legg.*, *ff*, and *fz*.

ten.
pp *legg.* *f*

dim. *legg.*

5 2 5 1 4 2 5 1 4 2 5 1 4 2 5 5

fz *legg.* *ten.*

dim. *ten.* *legg.*

4 2 5 1 4 2 5 1 4 2 5 1 4 2

ten. *p* *dim. sempre* *ppp* *ff*

ten.

III.

Largo con maestà

f *ff* *p* *ff* *p*

ten.

p *pp* *p*

The musical score consists of six systems of staves, each with a treble and bass clef. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1: Features a treble staff with a melodic line and a bass staff with a supporting line. Dynamics include *sempre cresc.* and *ff marcatis.*

System 2: Continues the melodic and supporting lines. Dynamics include *ff* and *mf*.

System 3: The treble staff has a melodic line, and the bass staff has a supporting line. Dynamics include *mf*, *p*, *poco rit.*, and *dolce*.

System 4: The treble staff has a melodic line, and the bass staff has a supporting line. Dynamics include *morendo*.

System 5: The treble staff has a melodic line, and the bass staff has a supporting line. Dynamics include *dolciss.* and *pp*.

System 6: The treble staff has a melodic line, and the bass staff has a supporting line. Dynamics include *f*, *pp*, and *cresc.*

This page contains six systems of musical notation for a piano piece. The notation is written for both the right and left hands on grand staves. The key signature is B-flat major (two flats). The time signature is 12/8.

System 1: The first system begins with a treble clef and a bass clef. The right hand plays a series of chords and single notes, while the left hand plays a descending scale. The word *dolce* is written above the right hand. The system ends with a double bar line.

System 2: The second system continues the piece. The right hand plays a series of chords and single notes, while the left hand plays a descending scale. The word *con tenerezza* is written above the right hand. The system ends with a double bar line.

System 3: The third system continues the piece. The right hand plays a series of chords and single notes, while the left hand plays a descending scale. The word *perdendosi* is written above the right hand. The system ends with a double bar line.

System 4: The fourth system continues the piece. The right hand plays a series of chords and single notes, while the left hand plays a descending scale. The word *ppp* is written above the right hand. The system ends with a double bar line.

System 5: The fifth system continues the piece. The right hand plays a series of chords and single notes, while the left hand plays a descending scale. The word *cresc.* is written above the right hand. The system ends with a double bar line.

System 6: The sixth system continues the piece. The right hand plays a series of chords and single notes, while the left hand plays a descending scale. The word *poco a poco più appassion.* is written above the right hand. The system ends with a double bar line.

System 7: The seventh system continues the piece. The right hand plays a series of chords and single notes, while the left hand plays a descending scale. The word *cresc.* is written above the right hand. The system ends with a double bar line.

System 8: The eighth system continues the piece. The right hand plays a series of chords and single notes, while the left hand plays a descending scale. The word *marc.* is written above the right hand. The system ends with a double bar line.

System 9: The ninth system continues the piece. The right hand plays a series of chords and single notes, while the left hand plays a descending scale. The word *mf* is written above the right hand. The system ends with a double bar line.

System 10: The tenth system continues the piece. The right hand plays a series of chords and single notes, while the left hand plays a descending scale. The word *p* is written above the right hand. The system ends with a double bar line.

System 11: The eleventh system continues the piece. The right hand plays a series of chords and single notes, while the left hand plays a descending scale. The word *fz* is written above the right hand. The system ends with a double bar line.

System 12: The twelfth system continues the piece. The right hand plays a series of chords and single notes, while the left hand plays a descending scale. The word *fz* is written above the right hand. The system ends with a double bar line.

System 13: The thirteenth system continues the piece. The right hand plays a series of chords and single notes, while the left hand plays a descending scale. The word *fz* is written above the right hand. The system ends with a double bar line.

System 14: The fourteenth system continues the piece. The right hand plays a series of chords and single notes, while the left hand plays a descending scale. The word *fz* is written above the right hand. The system ends with a double bar line.

The musical score is written for piano and consists of six systems of staves. The notation includes treble and bass clefs, key signatures of two flats (B-flat and E-flat), and various musical symbols such as notes, rests, and ornaments. Fingerings are indicated by numbers 1 through 5. Dynamics include *fz*, *ff furioso*, *f*, *pp*, and *morendo*. Performance instructions include *poco a poco più calmato* and *dim. e rit. poco a poco*. The piece concludes with a 3/4 time signature and a *2^a Ped.* marking.

fz

ff furioso

l'accompagnamento portando ma non legato

f

poco a poco più calmato

dim. e rit. poco a poco

pp

pp

morendo

*2^a Ped. **

2^a Ped.

2^a Ped.

Tempo I

pp

ten.

Con 2 Ped. al fine.

pp

p

p

poco cresc.

p

pp

pp

dim.

con Sord. ma senza Pedale.

ten.

ppp

dim. e rit.

pppp

Ped.

IV.

21

Allegro eroico

ff poco pomposo

fff

marcatiss.

ten.

p

p

ten.

p cresc.

quasi trillo

ff

pp

poco a poco cresc.

The musical score consists of seven systems of staves, primarily in bass clef with some treble clef systems. The notation includes various musical elements:

- System 1:** Two staves in bass clef. The top staff has a series of eighth notes with fingerings (3, 1, 4, 1, 3, 1, 3, 4, 1, 3, 1, 3). The bottom staff has a similar eighth-note pattern with fingerings (3, 1, 3, 1, 5, 1, 3, 1, 3, 1, 3, 4).
- System 2:** Two staves. The top staff has a melodic line with eighth notes. The bottom staff has a bass line with eighth notes. A dynamic marking *ff risoluto* appears in the middle of the system.
- System 3:** Two staves. The top staff has a melodic line with eighth notes. The bottom staff has a bass line with eighth notes.
- System 4:** Two staves. The top staff has a melodic line with eighth notes. The bottom staff has a bass line with eighth notes. A dynamic marking *marcatiss. e pochettino rit.* appears in the middle of the system.
- System 5:** Two staves. The top staff has a melodic line with eighth notes. The bottom staff has a bass line with eighth notes. A dynamic marking *pp* appears in the middle of the system.
- System 6:** Two staves. The top staff has a melodic line with eighth notes. The bottom staff has a bass line with eighth notes. A dynamic marking *p* appears in the middle of the system. The system ends with a double bar line and the marking *L.H.* above the staff.
- System 7:** Two staves. The top staff has a melodic line with eighth notes. The bottom staff has a bass line with eighth notes. A dynamic marking *p* appears in the middle of the system.

The musical score is written for piano and includes the following elements:

- System 1:** Bass clef, key signature of one sharp (F#). Dynamics: *p* (piano) and *mf* (mezzo-forte). Performance instruction: *L. H.* (Left Hand).
- System 2:** Treble and Bass clefs, key signature of one sharp. Dynamics: *vigoroso* (vigorous).
- System 3:** Treble and Bass clefs, key signature of one sharp. Dynamics: *fz* (forzando, accent). Performance instruction: *marc.* (marcato, accented).
- System 4:** Treble and Bass clefs, key signature of one sharp. Dynamics: *marc.* (marcato).
- System 5:** Treble and Bass clefs, key signature of one sharp. Dynamics: *p* (piano), *marc.* (marcato), and *cresc.* (crescendo).
- System 6:** Treble and Bass clefs, key signature of one sharp. Dynamics: *f con passione* (forte with passion).
- System 7:** Treble and Bass clefs, key signature of one sharp. Dynamics: *cresc.* (crescendo), *ff* (fortissimo), and *fz* (forzando).

The notation includes various musical symbols such as notes, rests, slurs, and fingerings (e.g., 1, 2, 3, 4, 5). The key signature remains one sharp throughout the page.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The bass staff has a key signature of one flat (Bb) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The score includes a double bar line with repeat dots, a 'pp' (pianissimo) dynamic marking, and a 'tr' (trill) marking. The music is written in a style typical of 19th-century sheet music.

a tempo

pp e legatiss.

sempre pp

poco legg.

p

poco marc.

marc.

risoluto

dim.

p

First system of musical notation, piano part. The system consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#). It begins with a *cresc.* marking. The lower staff is in bass clef with a key signature of one sharp (F#). It begins with a *marc.* marking. Both staves contain complex rhythmic patterns with many beamed sixteenth and thirty-second notes.

Second system of musical notation, piano part. The system consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#). It begins with a *cresc. molto* marking. The lower staff is in bass clef with a key signature of one sharp (F#). It begins with a *ff* marking. Both staves contain complex rhythmic patterns with many beamed sixteenth and thirty-second notes.

Third system of musical notation, piano part. The system consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#). It contains complex rhythmic patterns with many beamed sixteenth and thirty-second notes. The lower staff is in bass clef with a key signature of one sharp (F#). It contains complex rhythmic patterns with many beamed sixteenth and thirty-second notes.

Fourth system of musical notation, piano part. The system consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#). It begins with a *p* marking. The lower staff is in bass clef with a key signature of one sharp (F#). It begins with a *p* marking. Both staves contain complex rhythmic patterns with many beamed sixteenth and thirty-second notes.

Fifth system of musical notation, piano part. The system consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#). It begins with a *marc.* marking. The lower staff is in bass clef with a key signature of one sharp (F#). It begins with a *p* marking. Both staves contain complex rhythmic patterns with many beamed sixteenth and thirty-second notes.

Sixth system of musical notation, piano part. The system consists of two staves. The upper staff is in bass clef with a key signature of one sharp (F#). It contains complex rhythmic patterns with many beamed sixteenth and thirty-second notes. The lower staff is in bass clef with a key signature of one sharp (F#). It contains complex rhythmic patterns with many beamed sixteenth and thirty-second notes.

First system of musical notation. Treble and bass staves. Treble staff has a triplet of eighth notes. Bass staff has a half note. A *cresc.* marking is present in the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff has a half note. Bass staff has a half note. A *cresc.* marking is present in the treble staff.

Third system of musical notation. Treble and bass staves. Treble staff has a half note. Bass staff has a half note. A *cresc.* marking is present in the treble staff.

Fourth system of musical notation. Treble and bass staves. Treble staff has a half note. Bass staff has a half note. A *fz* marking is present in the treble staff. A *marc.* marking is present in the bass staff.

Fifth system of musical notation. Treble and bass staves. Treble staff has a half note. Bass staff has a half note. A *marc.* marking is present in the bass staff.

Sixth system of musical notation. Treble and bass staves. Treble staff has a half note. Bass staff has a half note. A *cresc.* marking is present in the treble staff. A *incalzando* marking is present in the bass staff.

First system of musical notation. The right hand features a rapid sixteenth-note scale. The left hand plays a series of chords and eighth notes. Dynamics include *f* and *cresc.* (crescendo). Fingering numbers 1, 2, 3, 4, and 5 are visible.

Second system of musical notation. The right hand has a melodic line with some grace notes. The left hand continues with eighth-note patterns. Dynamics include *ff appassionato* and *fz*. Fingering numbers 1, 2, 3, 4, and 5 are visible.

Third system of musical notation. The right hand has a melodic line. The left hand features a more active eighth-note pattern. Dynamics include *fz* and *ff molto rit.* Fingering numbers 1, 2, 3, 4, and 5 are visible.

Maestoso

Fourth system of musical notation, marked **Maestoso**. The right hand plays a series of chords. The left hand has a steady eighth-note accompaniment. Dynamics include *fff grandioso* and *fff*.

Fifth system of musical notation. The right hand continues with chords. The left hand has a steady eighth-note accompaniment. The dynamic *sempre fff* is indicated.

First system of the musical score. It consists of a grand staff with three staves. The top staff has a treble clef and a key signature of one sharp (F#). The middle and bottom staves have bass clefs and the same key signature. The music features a series of chords and single notes, with a tempo marking *allargando* appearing in the middle of the system.

Second system of the musical score. It begins with a tempo marking *fff* and a dynamic marking *precipitato*. The music is characterized by rapid, dense chordal passages. A tempo change to *rit. molto* is indicated at the end of the system. The system concludes with a *mf* dynamic marking.

Third system of the musical score. It begins with a *p calmato* marking. The music is more melodic and sparse. A *dim.* (diminuendo) marking is present. The system ends with a *pp* (pianissimo) marking and a *2. Red.* (second reduction) instruction.

Fourth system of the musical score. It begins with a *morendo* marking. The music features a series of chords and single notes. A tempo marking *sempre dim. e rallentando* is present. The system concludes with a *fff* (fortississimo) marking and a *6* (sixth) instruction.

Fifth system of the musical score. It begins with a *cresc.* (crescendo) marking. The music features a series of chords and single notes. A *ffff* (fortissimissimo) marking is present. The system concludes with a *6* (sixth) instruction.

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Each vocal score is further furnished with a numbered Table of Motives printed in Musical notations (drawn up by Carl Waack), which can be unfolded and consulted while playing.

To each vocal score is attached an Index to the Motives, in alphabetical order, indicating the pages on which the motive in question occurs in the vocal score. In the musical part, each motive is indicated by a corresponding number, printed unobtrusively so as not to confuse the player, so that all the motives that occur are recorded in the Table of Motives in Musical notation, and, moreover, every motive indicated by a number in the vocal score can readily be recognized and then be identified by means of the Table of Motives in musical notation.

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